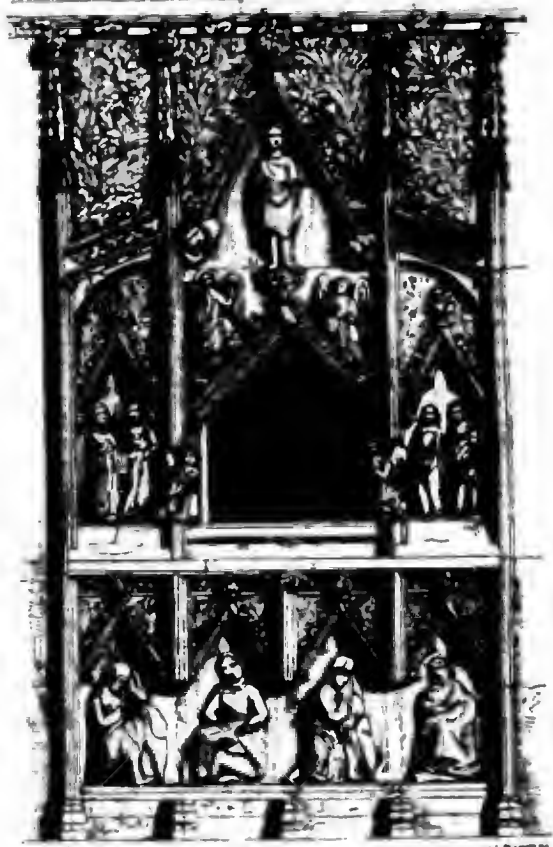


SEDILIA AND "SEPULCHRE," HECKINGTON CHURCH.



ST. ANDREW'S, HECKINGTON.

ST. ANDREW'S, Heckington, a fine specimen of the Decorated period, and one of the most beautiful of our many beautiful village churches, has been often illustrated and is universally known. It has, nevertheless, afforded matter to Mr. Lewis for the first and second parts of a new work recently commenced by him on Lincolnshire Churches, which contains an interesting, though not complete, account and description of the building, and various illustrations carefully executed.* Here, for example, are two of them, namely, a view of the Sedilia in the Chancel, and a view of the Holy Sepulchre, both of them presenting a large amount of sculpture.

The "sepulchre" is in the north wall of chancel opposite the sedilia, and is about 10 feet in height, and 5 feet 6 inches in breadth. "Under the centre pediment," says Gough, "is the figure of Christ rising from the tomb, and at his feet on the sides of the pediments below him, two angels looking up and worshipping him. Under a pediment, beneath a flying buttress at his right hand, is a woman holding something in her hand, perhaps Mary Magdalene bringing the spices for the purpose of embalming his body; and under the left hand pediment and flying buttress is another woman, representing those who accompanied her. With her is an angel, and two more angels crouching support the pediment over which our Lord rises. The cornice above is charged with grotesque figures blowing single and double flutes. Under four pediments below, divided from the upper by a fillet or fascia, perhaps representing the ledge of the tomb, are four soldiers in reclining postures." Mr. Gough likewise describes the sedilia. "In the south wall of this chancel, opposite

the sepulchre, are three beautiful stone stalls, with puffed pediments and finials, and in the spandrels the figures of St. Margaret and the dragon, St. Catharine holding her wheel, the Deity and Virgin, all crowned; also two men in curled hair, one kneeling, the other sitting, looking up to the pattern of a tower or steeple coming down from heaven; over which is a monk or religious holding a bowl and something with a handle in it."

The author says, "there appears to have been in the construction and design of this church some wish to preserve the number five in many of its parts: thus we find pentagonal pinnacles to the tower—the same to the chancel, and likewise to the sedilia and sepulchre, windows of five lights in transepts, five sided windows to the chancel, and five arches and five clerestory windows each side of the nave: it is, however, a question what exact ecclesiastical reason can be given why this peculiar number should have been the ruling geometrical figure in so many parts."

By a printer's error, the "total exterior length of chancel" is called 172 feet. It most mean total length of church, the interior length of chancel being given as 51 feet 6 inches.

THE SMELL OF NEW PAINT.—A bundle of old dry hay, wetted and spread about, presents a multifarious absorbing surface for this, especially if not on the floor only, but over pieces of furniture which allow circulation of air, as chairs laid upon their faces, &c. Large vessels of water, as trays and pans, are not uncommonly used, with good effect; but the multiplied surfaces of the loose hay give it great advantage. It must be kept wet, however, or at least damp, for the oily vapour does not seem to be readily absorbed unless the air is kept moist by evaporation.

J. PRIDEAUX.

THE ARCHITECTURE OF BURGOS AND ITS NEIGHBOURHOOD.

Not long ago we gave some illustrations of the ancient architecture of Spain, and some papers descriptive of it. The writer of the latter, Mr. Waring, has now published a large and elaborate set of views illustrative of the antiquities of Burgos and its neighbourhood.* It contains forty-two drawings boldly executed on stone, but has no letterpress beyond a brief description of the plates in the shape of a loose prospectus, probably to evade the unjust tax on the producers of costly illustrated books, to which we have often had occasion to allude. This is the more to be regretted since the author has shown in our pages that he has the pen of a ready writer, and could give us fresh information. In Mr. Ford's capital "Hand-Book for Travellers in Spain,"† many particulars of Burgos are given, and those who desire to know more of its history may consult Coronel's *Historia de Castilla* (Madrid, 1785). Burgos means "a fortified eminence," and is akin to our burgh and borough. It is the capital of Old Castile, and, apart from its historical claims, is remarkable for the number of its fine Gothic buildings, its cathedral, and the neighbouring antiquities of Miraflores and the Huelgas. The cathedral was commenced under the auspices of an English bishop, Mauricio, A.D. 1221: a great part of the old work has, however, been either destroyed or grievously injured, and the more remarkable features are of a late Gothic character, of about the close of the fifteenth century; to the illustration of which, as it flourished signally in the north of Spain, Mr. Waring's attention has been more especially turned. The examples show, without par-

* "Selections from Lincolnshire Churches," by Stephen Lewis, Architect. Parts I and 2. Boston: Published by the Author, Custom House Quay. London: Whitaker and Co.

† Architectural, Sculptural, and Picturesque Studies in Burgos and its Neighbourhood. By J. B. Waring, author of "Architectural Art in Italy and Spain." London: Thom. M'Lean, Baymarket.
† Murray, Albemarle-street.